

# Kenyon College

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The Kenyon Collegian

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### Kenyon Collegian - March 1890

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# The Kenyon Collegian.

*Devoted to the Interests of Kenyon College.*

VOL. XVI.

GAMBIER, O., MARCH, 1890.

No. 10.

## EDITORS:

F. H. GINN, '90, - - - Editor in Chief.

R. B. HUBBARD, '91, - - Business Manager.

### ASSOCIATE EDITORS:

W. E. IRVINE, '90, - - - Literary Editor.

W. R. GILL, '91, - Personal and Local Editor.

J. F. WILSON, '90, - - - Exchange Editor.

All communications, contributions, and other matter for publication should be sent to F. H. Ginn.

Business letters should be addressed, and all bills made payable to R. B. Hubbard.

All subscriptions continued until notice of discontinuance is received and all arrearages paid.

Communications and contributions solicited from everyone connected with Kenyon College, and especially from the Alumni.

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## Editorials.

We have received many letters of praise in regard to the literary articles in our Feb. issue, and we desire to transfer this praise to the authors of those most excellent articles. "Honor to whom honor is due," as the COLLEGIAN merely furnished a means of putting those articles before the public. However, several have complained of the absence of the Locals and Personals in the same number. This absence was occasioned by the necessity of publishing the literary articles which had been ready for some time. Our idea is to furnish a paper that shall satisfy the greater number of our patrons, for to satisfy all is impossible, and we hope that the personal notes and locals in this issue will make up for their absence in the last.

In this age of State Oratorical Associations, and State Athletic Associations, why would it not be a judicious scheme to organize a State Collegiate Press Association? The advantages to be derived from such an organization would certainly be great, and it would form one more bond of union between the State Colleges. For some years such an organization has existed between the New England Colleges, and has proved to be of lasting benefit. There are over one dozen live, energetic, college papers published in this state, and we doubt if any other state can claim a larger number. However this may be, we have the material for an excellent organization, and if some of the college papers will take the subject up, we doubt not but that it can be carried through. The standard of college journalism can be materially raised, and positions on college papers may be made desirable. Such journalism may be made to imbibe the practical quality which it now lacks. The journals may become real journals, and not means of merely providing publication for students essays. True, this may be brought about without such an organization, but through such a union the impetus may be given to all at once. Now life is what is needed in all, and let us have it through a State Collegiate Press Association.

\* \* \*

THE COLLEGIAN appears this week in its new cover and with one additional page of reading space. These changes, although they may not necessarily be the marks of prosperity, are at least indicative of enterprise, as they have necessitated considerable expense. In this connection we desire to urge once more our delinquent subscribers

to pay their debts and give the paper a chance to live and pay the printer. Even if a paper could live on good wishes, the COLLEGIAN would be in debt, or would at least have a very poor living. As it is, we need every dollar that is owing us, and at once. A college paper is unlike a magazine that enforces the rule of "pay in advance," for it must depend upon the honesty of its patrons to discharge their obligations. If you do not want the paper and do not intend to pay for it, do not subscribe, for we can not afford to pay for publication and mailing, and get no return. Every copy of the COLLEGIAN costs us a fraction more than nine cents, and sells for ten, so you see it is not a money-making scheme, and you are not performing a magnanimous act when you pay us one dollar. We dislike very much to be obliged to refer to this matter so often in our editorial columns and if you are as tired of seeing it as we are, pay your debts and we shall be glad to "hang up the gun."

\* \* \*

SURELY, by this time the editorial ink should run with great profusion from our stub pen when our demerit system is up for treatment. But we have discussed it so often and so long ago, that our ink has become thick and disagreeable to use. So we are necessitated to throw it in great chunks, and we hope that it will make some impression where it falls. Our system of demerits certainly has one grievous fault, mixed with its many good features, and that is the portion which relates to demerits for failure at chapel and church. That a student should be suspended for a number of weeks for chapel failures is in the nature of things not right and proper. This is a college and not a theological seminary, and the college duties are the primary duties. True, it may be said that the chapel duties have been made college duties, but we regard this rather as a confusion of duties. The students who are suspended are generally those that are well up in college work, and

to be deprived of the class-room advantages for a few weeks, because of failure at chapel is neither logical or consistent. To have students chasing and pushing each other in the vain struggle to gain the inside of the chapel before the last stroke of the bell shall have sounded certainly defeats the object of the service. To be effective and beneficial worship must be voluntary. Compulsory attendance at divine service is, to the better nature of every man, repulsive. Give us optional attendance at chapel, or lighten the penalty for non-attendance, and the result will, we think, be beneficial to all concerned.

\* \* \*

It is the duty and the desire of the COLLEGIAN to most severely condemn the vandalism and seeming regardlessness of the rights of college property, that have been manifested on several occasions by some of the students. By the removal of windows and stoves from recitation rooms at night, nothing is or can be gained, but the inconvenience of professors and students. The object with which it was done cannot be gained. Suspension of recitations can not be brought about by these means. With the private offices and the literary halls at the disposal of the Faculty, recitations will go on, in spite of those who would break them up, or hinder them. If there is one thing upon which the Faculty is determined, it is that the scheduled work shall be done. This has always been, and will be, an inflexible rule. That a few students, at the expense and inconvenience of the whole body of students, should try to break down this rule is both unjust and foolish. No amount of class spirit should prompt such an act, for the end of the action is sure to be defeated, and the perpetrators of the act can only suffer mortification and defeat. We would not for one minute condemn any wholesome and original fun on the part of the students, but to see them working half the night, and then have their work all repaired and everything in shape

by recitation time on the following morning, is painful to us. Boys, when you are "spoiling for a lark" and wish for fun, do something that the janitors have not had tried on them, and that will not inconvenience the rest of the students.

## SHAKSPERE—THE MAN AND HIS MIND.

BY PROFESSOR WM. CLARKE ROBINSON,  
M. A., PH. D., B.S.C.

(Continued from the Collegian for February.)

### FIRST PERIOD OF PLAYS.

THE first stage of Shakspeare's authorship extends from about A. D. 1588 to 1594, and includes the seven dramas: *Titus Andronicus*, *Henry VI*, *Love's Labor Lost*, *The Comedy of Errors*, *Midsummer Night's Dream*, *The Two Gentlemen of Verona*, *Romeo and Juliet*; and the three narrative poems: *Venus and Adonis*, *Lucrece*, *The Passionate Pilgrim*.

Shakspeare's first works are so unlike his latest ones, that his authorship of several of the first has been doubted.

But just as his *Venus and Adonis*, ("the first heir of my invention," as he called it, in dedicating it to Lord Southampton,) and his other two narrative poems, were written in the conceited, half-Italian, half-classic style of that day, so also were his first dramas written in the fashion of his contemporary dramatists, especially Marlowe.

In *Titus Andronicus*, a play of blood and grossness, and in the first part of *Henry VI*, which was very popular owing to the triumph of the "brave Talbot" over the French, Shakspeare probably only touched up the older plays of some feebler dramatist.

Far-fetched conceits, extravagant ideas, quibbles and puns abound in his early works; also, low or coarse jokes, as in the old miracle plays; the language is more striking than the thoughts, and rhyme is

always used; his imagination almost runs riot in its own wild fancies and untamed exuberance. But in each successive play we see these and other youthful crudities gradually vanish; the puns and doggerels he had used to catch the million of the pit, disappear. The chaff and the farce and the whim of his light and rhyming comedies, change into the pathos and terror of his later tragedies. And he learnt at last to control and command the elements of wit and fancy and rhetoric, of terror, passion, and revenge, into a higher and serener imagination and repose.

We shall now speak at greater length, by way of illustration, of his First Comedy, *Love's Labor Lost*, and his First Tragedy, *Romeo and Juliet*. His first original play is the comedy of *Love's Labor Lost*. It is a play of the wit and banter, the grandiloquence and satire of the King of Navarre and his three Lords, who like Tennyson's Princess and her maidens, determine to devote themselves to solitary study, and vow never to look upon the face of woman for three years. But the Princess of France and her three ladies come to Navarre on important business of state, and then the vows of the bombastic Lords are soon found to be as weak as water: for the King and his peers are each discovered secretly writing sonnets to the ladies. The solitary studies are suddenly ended by four passionate proposals, which all the ladies reject—at least temporarily—till the fellows get more sense. Hence the very appropriate title of "Love's Labor Lost"!

All this is doubtless very interesting, and funny, and human, and is told cleverly enough. But it is only the young Shakspeare as yet. There is neither plot nor pathos in the piece. It is cram-full of word-play, and banter, and puns. The characters are nervously balanced—four against four. It was polished in its wording and setting, with the fastidious care of a beginner. It is Shakspeare's earliest play, and altogether of his own "youngmannish" invention, as no

source of it can be found in other books. It was probably written about 1589.

If it were the work of any other writer, we might dismiss it now, as containing no further point or purpose. In accordance, however, with Hamlet's excellent theory of "Playing, whose end was, and is, to hold, as't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure," Shakspeare dealt in this, his very earliest play, with the great question of his age and ours, viz; the social relation of the sexes, their education, and studies. Here, as in nearly all his works, he makes woman in the truest sense the better part, the efficient teacher and guide. The Rosaline of this play, before she will wed her sharp-tongued lover Berowne, sets him a year's work in an hospital among dumb invalids, to cure him of his gibing, jesting spirit, and to teach him some of the realities of life. The very mention of the sick in such a conjuncture is a true Shakspearean touch, humane and tender in itself, and reminds us of the same spirit that left a sum to each of the few poor people of Stratford.

Rosaline thus speaks the moral of this play. But Shakspeare's women were not perfect yet, nor were the London ladies of his time. And he tells them quietly in this and other pieces, how they shade their beauty by "painting faces and usurping hair." But the unobtrusiveness, the gentleness, the very art of Shakspeare, is revealed by the unassuming, quiet way he gives his weightiest lessons. The point and moral of his plays are not printed in italics, nor in capitals. Only those who feel the fitness, or need the lesson, will perceive it; others will pass on to something else. With him, every new or striking truth, is not heralded or followed by half a dozen lines of padding, but peeps out, ever fresh and unexpected, tender as the violet in the valley, modest as the daisy in the grass or the primrose blossoming beneath the thorn.

*Romco and Juliet*, his earliest tragedy, was perhaps written some three years after *Love's Labor Lost*. The advance which this tragedy shows in the poet's mental development and creative power, is already astonishing.

But Shakspeare had probably in the meantime gone through the drill of the loud tragedy of *Richard III*, and the oppressive love scenes of his *Venus and Adonis*. "Juliet is Shakspeare's first memorable figure of womanhood." So vivid and transparent is her existence, that the reader can almost see her thinking and feel the blood circulating in her veins. "The image of that glorious form of girlhood, clad in all the beauty of the southern spring, stepping out for scarce two days from the winter of her loveless home and tyrannous parents, into the full sunshine and warmth of love, and then sinking suddenly into the chill and horrors of the charnel-house and the tomb, is an image that haunts all readers of the play. Who has not felt in Italy when reading *Romco and Juliet*? Everything in it is Italian—impetuous blood, precocious youth, midnight meetings, family feuds, ardent pleasure, wild despair. Benvolio, Tybalt, Romco, all are seen to breathe and move in the intense blue of an Italian sky. Mercutio's merry laugh rings down the streets of Verono. Passion lends the lovers power. The warning of Friar Laurence, like thunder in a clear sky, prepares us for the final trgedy: 'They stumble that run fast,' he says, and 'these violent delights have violent ends, and in their triumphs die; like fire and powder, which, as they kiss, consume.'" Though only some fourteen or fifteen years of age, this Italian girl already possesses that characteristic womanly forboding, which gives her an intuition of the coming evil. 'My ill-divining soul,' she says, 'I have no joy in this contract to-night.'

Woman is here again the better-half. Love raises Juliet from a green girl into an heroic woman, and in thoughts and actions,



she stands far above her Romeo, with his misplaced weeping for his boyish Rosaline, and his unmanly tears on hearing of his banishment from Verona.

Shakspeare took the story from a long poem of Arthur Brooke; but he accelerates the action from four months into about four days. Yet nothing seems forced or hurried. There is a naturalness, "a unity of youth and spring and love preserved throughout the headlong tragedy; we see youth's want of calculation, its total disregard of worldly consideration, its eagerness to seize at once what the hand of pleasure offers, its capacity for infinite enjoyment and infinite suffering, which lifts it, now to the empyrean of bliss, now drags it again to the dungeons of despair. Even the untimely grave is sweet to them both, since they are there united and at rest forever." Their being, their existence, their characters were thus rapidly developed, matured, and rounded off; what else but death remained to complete their pre-destined career? "*Qui s'ait aimer s'ait mourir.*"

In *Romeo and Juliet* the poet has struck far deeper chords of life and love and character than in *Love's Labor Lost*, and the advance brings us to the second stage of Shakspeare's mental growth.

#### SECOND PERIOD OF PLAYS.

The line of demarkation between the different groups of plays can not, of course, be always drawn with a mathematical exactness; and some of the plays which have been placed in one group, may have been composed, in part or in whole, in an earlier or later period. Thus the three parts of *Henry VI*, and perhaps *Richard III*, may possibly belong to the first period of Shakspeare's authorship. But the four general subdivisions are in the main correct, and recognized by all students of Shakspeare.

Taking *Henry VI* again into consideration, and bringing all the English History

plays into the Second Period, to which they all belong in subject and spirit, we find that, from about the year 1595 to 1601, Shakspeare devoted his attention to the questions of his country's history, to the Wars of the Roses, and the rise and fall of England's kings—alternating the while this serious study with sweet and sunny comedies.

This History was a large subject, most difficult to handle. A poet can easily deal with free fiction, or with antique history bordering on myth and fable; he may then write pretty much at the dictates of his own imagination. But well known historic subjects cannot be so treated; stubborn facts and dates and characters meet him at every step. Their causes, workings, tendencies, results, must be laid bare; their spirit, color, influence, bearing, must be seized, felt, and portrayed; or else the play will be a travesty, and the picture but a caricature. But Shakspeare's knowledge, humour, intuition, inspiration, enabled him to bear all through triumphantly, and to re-create the past with a new and truer life.

In this Second Stage, we find Shakspeare no longer as a literary apprentice, but as an accomplished master dramatist. Including *Henry VI*, this period contains twelve plays; viz.: the six History plays—the three parts of *Henry VI*, the two parts of *Henry IV*, *Henry V*, *King John*, *Richard II*, *Richard III*; and besides these Histories, there are six Comedies; viz.: *The Taming of the Shrew*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *Twelfth Night*, *As You Like It*.

The six History plays are handled in a masterly manner. The striking events, the typical facts, the leading characters, the general spirit of the age, all are there; and more. The smallest details are marvelously correct; and new characters are conjured up to vivify the scene with the flashes of their wit and their inimitable humour. Falstaff never lived before with half the life he has in *Henry IV*.

History never told her lessons so impressively, never brought out the contrasts and comparisons, never showed to Kings and statesmen their duties and responsibilities, so clearly as in Shakspeare's History plays. With Henry VI, a weak, yielding, superstitious king, may be contrasted Richard III, a strong and stubborn, tyrannical king; yet both by their extremes ruin their country and lose their crowns. King John and Richard II, two weak kings, but as unlike each other as either is to Henry VI, by cowardice, favouritism, and unsteadiness of purpose, sink to a well-merited destruction. Then we have Henry IV in two parts, and Henry V, two strong kings, but as unlike each other as either is to Richard III, who by their energy and fearless daring, by their bold belief in their own rights and valour, conquer, and hold, and bequeathe wide realms to their heirs. With Henry V, Shakspeare's ideal king, his last, and by far his best historic play, the poet bids farewell in trumpet strains of triumph to scenes from England's history. But the grim irony of fate, in history and in the affairs of men, did not escape the poet's eye, when he depicted Henry VI, the son and heir of this bravest, most ideal king, as the veriest weakling among the sovereigns of Britain.

*(To be Continued.)*

#### MODERN HEROISM.

BY F. W. BOPE, '93.

VERY frequently the complaint is made that there is an utter lack of heroes in this age. It can readily be seen why some people believe this statement. I think that most of us have false ideas of heroism. So often associated with the term of heroes in the minds of many of us, are such illustrious figures of history as Joan of Arc, Charlotte Corday, General Gordon, or explorer Stanley, that we seem to think that deeds are not deeds of heroism,

unless they occur at some critical juncture, or are lauded in story, song and history.

But heroes have existed in the past, and may they not exist in the present, without being recognized as such? We forget that the historian makes no attempt to record all the deeds worthy to be recorded, but only picks out the striking incidents of a given period; just as when he tells of an army marching across a country, he does not stop to give the details of every hour's tramp, or when, in describing a battle, he gives the names only of the leading officers and does not stop to name every valorous man that shouldered a musket.

Thousands of noble men and women have made as great sacrifices and have met martyr's deaths, just as horrible as did Polycarp or Justin, yet how comparatively few of their names have been preserved as a legacy to the Christian Church!

The private soldier, as he tramps along the weary march, endures the extremes of heat and cold, unflinchingly obeys the command to rush into the thickest of the fight, uncomplainingly accepts his humble fare, and even sacrifices his life on the battlefield, is as great a hero, in my mind, as the luxuriously quartered Commander-in-chief, safe from the flying bullets and borne in the march on a gaily caparisoned steed. Yet the general takes the credit for the success of the battle. All the world resounds with plaudits for a Wellington, or a Grant, or a Sherman, but it has not a word for the private soldier, who really has fought the battle.

The world to-day is full of heroes. We meet them in every sphere of life. We give them credit for their heroism, only in our caprice. Just as thousands upon thousands of heroes sleep in graves, unknown, unmarked and unhonored, sent there by heroisms and in martyrdoms as glorious as ever adorned the pages of history; even so, thousands upon thousands more are moving about us to-day, unknown, unappreciated and unhonored. Once in a while, the world

seems to get ashamed of itself, and wakes up from its indifference. But comparatively how few of its heroes does it recognize!

For instance: When a man, in walking along a railroad track, discovers an obstruction, in time to warn an approaching train, laden with precious human freight, a hue and a cry goes up about that man's heroism. Purses are made up for him, medals are struck off, poems are written, and his praises are on the lips of all the people. But no one thanks or writes poems in honor of the brave train dispatchers and operators, who daily have in their hands hundreds of thousands of human lives, who are shattering their nerves and wasting their bodies with hour after hour of anxiety for the safety of those entrusted to their care. No, the world, rushing along at sixty miles an hour, has no thought for the wearied brains that guide the train through the bewildering net-work of tracks and switches, or for the tired fingers that send along the line the little ticks so full of meaning!

The papers recently had much to say in eulogy of the brave men who risked their lives to rescue the wife and daughter of Secretary Tracy from the flames of his burning residence. But how many noble firemen daily risk their health and lives in every State of the Union, to save life and property, just as valuable; who hold themselves in readiness at all hours to respond to an alarm; starting out, they know not where, never certain of returning to their bunks alive and well; rushing into the blackest of the smoke and the fiercest of the flames. Such heroisms are common occurrences, but how rarely indeed does the world acknowledge them!

But the heroes of to-day, to whom I would call special attention, are those in the humblest walks of life, whose elbows we touch every day. Take for instance, that laboring man, as he works from Monday morning until Saturday night, cooped up, perhaps, in a close and hot and dusty shop; with no prospect ever of a vacation, until

his body, like the machine he runs, wears completely out from continual use; with no words of cheer or smiles of appreciation to encourage him; unnoticed, treated as a mere machine, not daring to lay aside his apron or his tools, not daring to look beyond his humble sphere, not daring to wish for something better; thinking of, and working only for, the wife and children at home, to be clothed and fed—there is a picture of heroism. What is there in life to that man worth living for? What earthly reward can he possibly hope for? Yet he unselfishly lives and plods along. He has nothing to encourage him to work, no one to manifest an interest in his welfare. He makes no impression on the world—it sees him not, it fails to appreciate his industry and unselfishness, his *heroism*. But let that man transgress in the least the world's laws, and—the hand of justice is swift and inexorable. Oh, marvelous heroism, that! He lives, not for himself, but for his family. He works not because it is pleasant, or just when it suits him, but because he knows it is his duty, his duty to himself, his duty to his Maker, his duty to his family, his duty to society. A man surely deserves credit for doing a duty like *that*, unthanked and unappreciated, however well it is done.

And then, think of the heroes in other walks of life,—the tireless housewife, performing her daily thankless drudgery, without cessation, from one year's end to another; the country ministers, the backwoods lawyers, physicians, editors, clerks, schoolmasters; even the faithful, plodding college students; all making daily sacrifices, enduring endless discomforts and rebuffs, and yet with so few words of cheer and appreciation.

These humble unsung heroes are the heroes of this age. To them the world is under many obligations. We owe it to them at least, that we should do what we can to encourage them. A helping hand, a cheering smile, a word of friendly greeting, a question, now and then, showing an



interest in his affairs, extended to that laboring man, trudging along to his work, with his dinner pail in his hand, will work wonders in his soul and will be a powerful incentive to him to be of greater worth.

Many a noble, heroic heart has been crushed to earth by a lack of appreciation, many a talented man has been driven to despair by the world's coldness and heartlessness. Appreciation makes heroes, as well as natural born courage and nobility.

Yes, the world is full of heroes, men and women humbly doing their duty, in face of adverse criticism, despite the lack of appreciation, and although their heroism is in a lowly life and is not celebrated in story and song.

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## Personals.

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J. J. Skilton, '88, expects to soon begin Theological studies.

W. R. Gill, '91, has left college for a three weeks vacation.

C. H. Arndt, '89, is attending the Philadelphia Divinity School.

E. A. Oliver, '83, is chief clerk of the Union Stock Yards, Chicago.

Rev. C. D. Williams, '80, has charge of the Episcopal Church at Steubenville.

R. B. Hubbard, '91, attended the recent Beta Theta Pi banquet at Springfield.

G. H. Harris, '90, is on a surveying corps with head quarters at Tacoma, Wash.

Frank L. Briggs, '88, is a member of the firm of Hanna & Briggs, Cleveland, O.

D. C. Anderson, '91, has gone into business with his father at Oregon, Mo.

Irvine, '90, was confined for over two weeks by an attack of throat trouble.

F. H. Ginn, '90, won the prize offered by Dr. Jones for the best essay on "Socialism."

C. A. Neff, '88, of Cleveland, made Gambier and Mt. Vernon a short visit recently.

W. C. Hildreth, '90, is in the German American National Bank, Kansas City, Mo.

J. W. Showalter, '79, took first prize in the recent Chess Tournament at St. Louis.

Lou M. Snyder, '85, has returned from California and is practicing law in Cleveland.

Foley, '91, who was confined in Columbus by sickness has returned and is about again.

Follett, '93, was called to his home in Cincinnati recently by the sickness of his father.

Rambo, '90, who has been suffering from a light case of scarlet fever, has entirely recovered.

A. A. Taltaval, '82, is chief clerk for the Penna. Co., at Broad Street Station, Philadelphia, Pa.

Rev. E. S. Hoffman, recently tutor at Kenyon, has taken charge of a parish at Hornellsville, N. Y.

E. M. Benedict, '85, C. K. Benedict, '87, and W. H. Dewart, '86, are at the Cambridge Divinity School.

H. A. Lozier, '90, who left Cornell on account of sickness is at present in his father's office in Cleveland.

Grove D. Curtis, '80, is a member of the firm of Blaisdel & Curtis, Fifty-sixth street, and East River, New York.

Dr. Jones has recently been giving a series of lectures at Mt. Vernon on the subject of Political Economy.

Davies, '91, has charge of the church mission at Hudson, O. Mr. Hall occupies his former place at Galena, O.

Thurman, '91, now at the Law School, of Virginia, has been elected base ball captain of the University nine.

J. S. Reeves, '91, at present at Amherst

recently sustained an injury to his knee cap while at work in the gymnasium.

H. J. Eberth, '89, is Assistant Manager of the Southern Division of the U. S. Publishing Co. His office is at Dallas, Tex.

J. J. Adams, '79, of Zanesville, O., attended the Junior Promenade on February 17, and spent a few days with the boys.

Mark Levy, who for some time has been correspondent of *Public Opinion* in London, has returned to this country and to his studies in the Seminary and College.

A. H. Granger, '87, who has just returned from Paris, where has been studying architecture, attended the Junior Promenade. For the present Mr. Granger will remain at his home in Zanesville.

R. S. Holbrook, '87, and D. E. Sapp, '85, have been admitted to the Bar. Ralph will remain in Toledo, and Dwight in Mt. Vernon, where he now occupies the position of County Recorder.

H. E. Hoge, '90, is the first member of his class to join the order of Benedicts. He was lately married to Miss Daisy Styles, of Covington, Ky. "Gib" has been providing liquid refreshment to the Kenyon contingent at the Cincinnati Law School ever since. The *COLLEGIAN* tenders congratulations to the happy pair.

## Locals.

TIME TABLE—C., A. & C. R. R.

Trains at Gambier.

Going North.	Going South.
No. 35—7:35 A. M.	No. 2—12:33 P. M.
" 27—2:05 A. M.	" 28—12:24 A. M.
" 3—1:06 P. M.	" 38—5:52 P. M.
" 7—6:20 P. M.	" 8—6:40 A. M.

The "Barbs" stood the trying times of the quarantine well and we are glad to see

them out again. The scarlet fever has about given up its hold on the hall and we hope that it will take its departure and not be heard of again.

Scarlatina, or something which went by that name, for some time past caused quite a stir in our quiet town. First the Hall was quarantined, and then the mysterious movements and words of the Board of Health made some fear that the College would be quarantined also, but happily it all blew over. Several in the College were taken down, but it is doubtful indeed, if any had scarlatina in any form, and all are around by this time. The quarantine on the Hall has also been removed and we once more see the brass buttons passing up and down the path endeavoring to catch a smile, or one glance from the dear little dears.

What might have been followed by disastrous results, occurred recently in one of the rooms of Ascension. A lighted cigarette was dropped upon the floor, and left in peace to do its little work. The occupant of the room returning in about an hour found the room filled with smoke and upon the entrance of fresh air from the door, the smouldering fire was fanned into a flame. However, as help was near at hand, it was soon extinguished. Had it been left to itself for half an hour longer, there is no telling what the result might have been. This accident should show the students in how great danger we are by fire. With inadequate fire apparatus in the town, and careless students in college we may some day have a big conflagration.

On two mornings recently the stoves and windows were found to have been removed from some of the recitation rooms. If the perpetrators expected to be excused from any recitations on account of the cold, they found themselves mistaken, as the first morning all was in order in time for recitations, and the second morning only the German room suffered the loss of a couple of window sashes. The jokers had the

satisfaction of arousing the anger of one of the professors if that was their object, but we do not believe it was and can not see what it could be unless they were anxious to have their beds left unmade and their rooms unattended, in which case they succeeded admirably, for the janitors were so "busy" fixing stoves and windows that they had no time for attending to their regular duties.

The Junior Promenade occurred the evening of February 17, and was a success in every way. All expressed themselves as more than satisfied, and the disposition of the orchestra to beat the class was the only thing which interfered with the pleasures of the evening, but happily the Kenyon orchestra volunteered its services and the extras were finished with but little delay. One feature of former dances was lacking, and that was the jam which usually makes it so uncomfortable. There were just enough present to make an enjoyable dance, with neither crowding nor a lack of ladies as it was feared might be the case.

Besides the young ladies of the Senior Class of Harcourt, the teachers and the young ladies of the village, the presence of several from Columbus and Mt. Vernon added much to the pleasantness of the whole affair.

On Wednesday evening, February 29 immediately after the adjournment of the of the Literary Society, a meeting of the the students was held to consider the advisability of entering the recently formed Ohio Inter-Collegiate Athletic Association. The meeting expressed itself as heartily in favor of the idea, and a meeting of our Athletic Association was called immediately. The first business was the election of officers, which resulted as follows: President, Prof. Theo. Sterling; Vice President, Theo. H. Gould, '91; Secretary, L. E. Durr, '92; Treasurer, O. J. Davies, '91; Executive Committee, Robert Sterling, '90, B. B. Hubbard, '91, W. S. Walkley, '92, L. C. Wil-

liams, '92, J. D. Follett, '93. The committee chose the following base ball directors: Sterling, Hubbard, Walkley.

The petition to the O. I. C. A. A. was sent next day and private word was in a few days received from the Ohio State University and Buchtel to the effect that our petition had been favorably acted upon by the Athletic Associations of those Colleges. At the date of this writing, March 6, no word has been received from Wooster or Denison, the other Colleges in the Association.

On March 5, another meeting of the local Association was held and the old constitution having disappeared, the Executive Committee submitted a new constitution to the society which after a few minor changes was adopted.

The students seem to be taking a hearty interest in this, and we hope to put a ball team in the field this spring, which will do old Kenyon honor and credit, and with thorough, conscientious work by the team we can hold our own if no more.

The college not being large and having no enclosed grounds, the expense of maintaining a team will be heavy and every man must do his best in the good work.

The alumni and others who have professed to be interested in the old college, have now an opportunity of showing the amount of their interest by helping us financially and other-wise in this matter. A good strong ball nine in the field this spring, and a good representation at the annual field day of the Association will do more to advertise the College and bring it before the public than anything which has been done for years.

Let each one put his shoulder to the wheel and give old Kenyon a boom which shall be the beginning of a new era and place the College where it belongs—at the head of the procession.

LATER.—Kenyon has finally been admitted to the O. I. C. A. A.

## REPORTS OF LITERARY SOCIETIES.

The meeting of Philo, on December 11, was devoted to the adoption of the new Constitution and the election of officers, which resulted as follows: President—W. E. Irvine; Vice President—O. J. Davies; Secretary—C. T. Walkley; Treasurer—L. H. Young. Committee on Program, Rambo, McClellan and Hall.

On January 15, the first meeting of the Second Term was held, and the following program rendered: Oration, "Our National Character," B. H. Williams. Debate: *Resolved*, "That Emigration of the Negro should be Encouraged." Mr. L. C. Williams and Mr. Wilson spoke on the affirmative and Mr. Hall and Mr. Young on the negative. The decision of the judges was in favor of the negative.

On January 22, Mr. G. H. Buttolph opened the literary exercises with an Essay on "Chinese Gordon," and this was followed by the debate on the subject: *Resolved*, "That Strikes are Justifiable." On the affirmative spoke Mr. Bodine and Mr. Babst and on the negative Mr. Bope. The judges decided in favor of the negative.

On January 29, there was no meeting, so the duties assigned for that evening were held over, and on February 5, the program was rendered as follows: Declamation, "The Report of the Message from Sampson to Agonistes," by Mr. Foley. Essay, "W. E. Gladstone," by Mr. Durr. Declamation, "A Legend of the Rhine," by Mr. Davies and as an encore he gave "The Mad Man." Mr. Duer and Mr. Ginn debated on the affirmative and Mr. Gill on the negative of the question: *Resolved*, "That the Veto Power should be Abolished." The argument was decided in favor of the affirmative.

The literary exercises of February 12, were as follows: Declamation, "Loss of Our National Character," Mr. Lanchart. Extempore talk, Subject, "The Republic of Brazil," Mr. Hubbard. Debate: *Resolved*, "That Women Should be Allowed the Right of Suffrage." Mr. Kennedy and Mr. Cox spoke on the negative and Mr. Young on the affirmative. The judges gave their decision in favor of the negative.

On February 19, there was no meeting, and on February 26, the following program was given: Essay, "The Japanese Origin the North American Indians," Mr. Matoda. Extempore talk on, "The Present Feats and Future Possibilities of Engineering," Mr. Sterling. Debate: *Resolved*, "That the Study of the Classics Affords the Best Basis

for a Liberal Education." Mr. McClellan spoke on the affirmative and Mr. Gould and Mr. Morrison on the negative. The decision of the judges was in favor of the negative.

The exercises of March 5, were: Oration, "The Australian Ballot System," Mr. C. T. Walkley. Essay, "A Short Sketch of Philo," Mr. L. C. Williams. The Debate was, *Resolved*, "That the Abolition of Divorce Would be a Benefit to Society." On the affirmative Mr. Watson and Mr. Wilson and on the negative Mr. W. S. Walkley and Mr. B. Williams. The judges decided in favor of the negative.

## Exchanges.

We are in receipt of a new arrival, the *Westminster Review*, a semi-monthly folio, published at Fulton, Mo.

We are glad to find the *Dennison Collegian* once more a visitor to our table. It is a neat and well edited magazine.

In the *Antiochian*, "The Growth of the Spirit of Poetry in English Literature," is traced in an interesting and masterly manner.

The diversity of subjects, matter, and the excellence of the literary department, gives the *Delphi* a high place among our exchanges.

As the delay in several issues of the *Hamilton College Monthly*, has been caused by the publishers, we can heartily sympathize with the editors.

Many of our Ohio Exchanges devote a great deal of space to the recent State Oratorical Contest, but in none do we find so complete a summary as in the supplement of the *Buchtelite*.

The noticeable feature of the *Bates Student*, is the stand it has taken in regard to Prohibition, both of liquor and tobacco. It advocates the adoption of "a law among all Colleges that no tobacco should ever scent or stain their Halls."

In the *McMicken Review*, we notice a well written and appropriate article, "Is the Fairie Queene a Political Poem?" If more of our exchanges would present productions of such a nature and not those found in every daily newspaper, the standard of College journalism would be much improved.

The following criticism from the *Southern University Monthly* meets with our entire approbation: The *Practical Student*, one of our weekly exchanges, has this for its motto. "It is not wealth, nor fame, nor fate, but git up and git, that makes men great." If the *Practical Student* would "git up and git" more original matter into their columns, it would be on a surer road to greatness. Nearly all of its space is taken up with Dr. Bascome's lectures and Dr. Talmage's sermons.



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GOING NORTH.				GOING SOUTH.			
No. 35.	No. 27.	No. 3.	STATIONS.	No. 2.	No. 28.	No. 38.	
Cle'd Night	Fast	Mail.		Fast	Night	Col's.	
Expr's.	Expr's.	Mail.		Mail.	Expr's.	Expr's	
P. M.	A. M.	P. M.	Ar. U. Depot Le. A. M.	P. M.	P. M.	P. M.	
12.50	7.00	5.40	Cleveland	8.10	8.00	1.05	
12.35	6.46	5.26	" Euclid Ave.	8.24	8.14	1.20	
12.19	6.30	5.10	" Newburg	8.39	8.29	1.36	
11.40	5.55	4.32	" Hudson	9.15	9.05	2.10	
11.18	5.36	4.16	Cuyahoga Falls	9.29	9.20	2.27	
11.07	5.25	4.05	" Akron	9.40	9.35	2.45	
10.55	4.43	3.31	" Warwik	10.12	10.08	3.19	
10.10	4.20	3.08	" Orrville	10.56	10.32	3.45	
9.14	3.23	2.17	" Millersburg	11.21	1.20	4.37	
9.40	3.08	2.03	Lv. Killbuck	Ar 11.34	11.33	4.50	
Dresden Branch.				No. 4.			
P. M.	P. M.	P. M.	A. M.	A. M.	A. M.	P. M.	
7.40	10.05	1.55	Ar. Killbuck Lv.	11.35	5.12	4.50	
6.57	8.50	1.12	" Warsaw	2.44	5.43	5.20	
6.20	7.40	13.35	Dresden June't.	2.00	6.20	6.05	
4.35	6.25	11.50	Lv. Zanesville	Ar 3.05	7.18	7.30	
A. M.	A. M.	P. M.	A. M.	P. M.	P. M.	P. M.	
8.55	3.08	1.05	Ar. Killbuck Lv.	11.34	11.33	4.50	
7.35	2.05	1.05	" Gambier	12.33	12.34	5.52	
7.42	1.54	12.55	" Mt. Vernon	1.03	12.52	6.23	
7.07	1.29	12.24	" Centerburg	1.29	1.20	6.52	
6.44	12.52	12.03	" Sunbury	1.49	1.43	7.14	
6.25	12.31	11.45	" Westerville	2.04	2.04	7.34	
6.00	12.05	11.20	Lv. Columbus	Ar 2.30	2.30	8.00	
A. M.	N. T.	A. M.	P. M.	A. M.	P. M.	P. M.	
11.40	11.10	Ar. Columbus	Lv. 2.50	2.55	4.53	4.53	
10.05	9.33	" Xenia	4.45	4.45	6.17	6.17	
8.46	8.14	" Loveland	5.48	5.48	7.10	7.10	
8.00	7.25	Lv. Cincinnati	Ar 6.40	6.40	8.15	8.15	
P. M.	A. M.	A. M.	P. M.	A. M.	P. M.	P. M.	
11.20	11.10	Ar. Columbus	Lv. 3.15	5.40	5.40	7.01	
9.54	9.43	" Urbana	4.54	4.54	7.01	7.01	
9.04	8.53	" Piqua	5.56	5.56	7.46	7.46	
7.35	7.05	" Richmond	7.40	7.40	9.20	9.20	
5.10	4.39	" Indianapolis	10.20	11.40	11.40	11.40	
1.40	1.51	" Terre Haute	1.42	2.00	4.20	4.20	
11.25	11.25	" Effingham	3.49	4.20	5.10	5.10	
10.17	10.0	" Vandalia	4.48	5.10	7.30	7.30	
7.25	8.00	Lv. St. Louis	Ar 7.00	7.30			
A. M.	P. M.	P. M.	A. M.	P. M.	P. M.	P. M.	

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